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National
Endowment
for the Arts

Music Program
Solo Recitalists
Application
Guidelines
Fiscal Year
1983

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Solo Recitalists

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Solo Recitalists Application Calendar

Category	Application Deadline	Announcement of Grant Award or Rejection	Earliest Project Beginning Date
Fellowships for Solo Recitalists	Nov. 9, 1982	June 1983	July 1, 1983
Recital Presenters	July 7, 1982	Dec. 1982	June 1, 1983
Career Development Organizations	July 7, 1982	Dec. 1982	June 1, 1983

Late or incomplete applications will be rejected.

Whenever possible, the Music Program hopes to send panelists or consultants to hear Solo Recitalist Fellowship applicants in performance. In order to help us arrange these on-site visits, individuals planning to apply for fellowships under the November 9, 1982 deadline should send a detailed schedule of upcoming recitals as soon as possible to:

Music Program/Solo Recitalists Program Specialist
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

Preface

The National Endowment for the Arts, an independent agency of the federal government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, procedures, and programs, in addition to making recommendations on grant applications.

Statement of the National Council on the Arts on Goals and Basic Policy of the National Endowment for the Arts

This statement of the goal of the National Endowment for the Arts, its role and responsibilities in the artistic life of the nation, is rooted in certain fundamental convictions.

These include the belief that there is a response to the world which may be termed aesthetic awareness, a distinctive perception of the aesthetic dimension of our physical and social environment.

This perception is unique to humankind and has existed as a fundamental part of all human societies from the earliest times. It is through the various arts that this perception of the world is sharpened, enlivened, expressed, and developed as a celebration of life in all its forms.

Cultivation of this awareness is a societal good as it quickens the experience of life and enhances its quality. Thus, the condition of the arts is an appropriate concern of the people and hence a proper concern of government. In recognition of this fact, the National Endowment for the Arts was created.

It is not the intention of this statement to define "art." The term is to be understood in its broadest sense; that is, with full cognizance of the pluralistic nature of the arts in America, with a deliberate decision to disclaim any endorsement of an "official" art and with a full commitment to artistic freedom.

The goal of the Endowment is the fostering of professional excellence of the arts in America, to nurture and sustain them, and equally to help create a climate in which they may flourish so they may be experienced and enjoyed by the widest possible public.

Within this goal there are five basic policies which include the following:

I. Individual Creativity and Excellence

To foster creative effort by individual artists:

A. through support for individuals, including non-institutional ensembles, of high artistic talent and demonstrated commitment to their field within the arts;

B. through support of training and development of individual artists.

II. Institutional Creativity and Excellence

To foster creative effort and the development of excellence in the arts in America:

A. through support of institutions for projects and productions of substantial artistic significance, originality, and imagination;

B. through development of staff resources and through support of service organizations that provide technical and informational assistance to artists and institutions for the pursuit and achievement of standards of professional excellence in the arts.

Statement of the National Council on the Arts on Goals and Basic Policy of the National Endowment for the Arts, continued

III. The Living Heritage

To preserve the artistic birthright of present and future generations of Americans by supporting survival of the best of all art forms which reflect the American heritage in its full range of cultural and ethnic diversity.

IV. Making the Arts Available

To insure that all Americans have a true opportunity to make an informed, an educated choice to have the arts of high quality touch their lives so that no person is deprived of access to the arts by reason of:

- Geography
- Inadequate income
- Inadequate education
- Physical or mental handicaps
- Social or cultural patterns unresponsive to diverse ethnic group needs.

V. Leadership in the Arts

With responsiveness to the needs of the field, to provide leadership on behalf of the arts:

A. through advocacy and cooperation with other governmental agencies, on all matters relating to the arts;

B. through advocacy with private institutions to stimulate increasing support for the arts from the private sector;

C. through exploration of effective ways in which the arts may be used to achieve desirable social ends;

D. through enlargement of the public's knowledge, understanding, and appreciation of the arts.

In carrying out these policies, reliance on the tested principle of review by peer panels is critical. To draw upon the judgment and experience of individual artists and other professionals in the arts—particularly those on the National Council, its committees, and the Endowment panels—is essential to establishing policies and making informed decisions in support of the arts.

The principle that financial support from the Endowment be matched by non-federal monies is also central to the manner in which these policies are carried out. While strongly affirming the value of the matching principle, the Endowment should give careful attention to the needs of developing arts groups of special merit which may not be abie initially to adhere fully to the matching principle but are otherwise deemed worthy of support.

Information about the Endowment and its programs is contained in the Endowment's *Guide to Programs* which is available from:

Information Office
National Endowment for the Arts
12th Floor
2401 E Street, N.W.
Washington, D.C. 20506

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Introduction

The Music Program assists creative and performing artists of exceptional talent. The program also awards grants to music performing, presenting, and service organizations. This booklet contains guidelines for one funding area within the Music Program—Solo Recitalists—for fiscal year 1983.

The purposes of the Solo Recitalists category are to:

- Encourage the creative development of professional solo recitalists.
- Encourage performance opportunities for solo recitalists.
- Increase the availability of high quality music performances to the greatest possible public.
- Increase audience awareness and appreciation of solo recitalists.

We Fund

The Solo Recitalists program provides assistance to:

- Music recitalists of outstanding talent.
- Organizations that present all types of music recitalists.
- Organizations that provide career development services for all types of music recitalists.

Other categories within the Music Program offer assistance for:

- Commissions (Composers program).
- Jazz artists, concerts, and residencies (Jazz program).
- Music festivals (Music Festivals program).
- Composer/performers (New Music Performance program).

See "Other Programs of Interest" on page 16 for further information.

We Do Not Fund

- Work toward academic degrees.
- Competitions or any expenses associated with competitions.
- Presentation of faculty members on their institutions' campus(es) or in their local area without significant outreach to the general community.
- Foreign travel.
- Student recitals.
- Purchase or repair of musical instruments or permanent equipment.
- Construction or renovation of facilities. (See Challenge Grants under "Other Programs of Interest" on page 17.)
- General operating expenses.
- Debut recitals.

Important Information

Please read this booklet thoroughly. If you decide to apply for an individual fellowship, full instructions on how to apply appear on page 7. If you decide to apply for a grant to an organization, consult the section titled "Application Information for Organizations" *and* the instructions on how to apply for your category. All application materials must be sent under one cover. Supporting materials, including recordings for fellowship applicants, must accompany the application form. After applications are received, they are reviewed according to the process described below.

If you are applying to the Music Program for the first time or have questions, write or phone:

Music Program/Solo Recitalists Program Specialist
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506
202/634-6390

Continuing Support

Grants to individuals and organizations are generally for no more than a 12-month period. An award granted one year does not imply Endowment support for subsequent years.

Scope of Projects

Organizations may request assistance to strengthen existing recital series or other activities. Applications for new activities are also welcome. Organizations should not attempt to extend their programs beyond their ability to sustain them without continued Arts Endowment funding.

Final Reports

At the end of the grant period the Endowment requires final reports from all grantees. If you receive a grant, complete instructions on final reporting will accompany the grant letter.

Acknowledgment of Endowment Support

All organizations receiving support under this category must credit the National Endowment for the Arts in all published materials and announcements regarding the project.

Application Review

After applications are received, they are checked for completeness by the Music Program staff and then reviewed by the Solo Recitalists Advisory Panel, a rotating committee of experts from the music field. In the case of fellowship applications, live auditions may be requested of some applicants. Following panel review, the National Council on the Arts makes recommendations to the Chairman of the National Endowment for the Arts for final decision. Applicants are then notified.

Information regarding action taken on applications cannot be made public until after the panelists and the Council have made their recommendations and the Chairman has reached a decision. You will be notified of the action on your request according to the Application Calendar on the inside front cover of these guidelines.

When an applicant is notified that he or she has received a grant, the grantee may request full or partial payment, depending on the nature and schedule of the project.

All inquiries about grants and application procedures should be directed to the Music Program.

Grants to Individuals

Fellowships for Solo Recitalists

This category is designed to encourage the development of professional recitalists. Project fellowships will be available to a limited number of individuals of outstanding talent with the potential for major careers as solo recitalists. This category is not designed to assist those artists whose solo recital careers are already well established. Fellowships will be awarded one time only.

Eligibility

In fiscal year 1983 (November 9, 1982 deadline), fellowships will be available only to brass, woodwind, percussion, and keyboard recitalists other than pianists.

This program has operated on a three-year cycle. Pianists and vocalists were assisted in fiscal year 1981; string recitalists (including harpists, lutenists, and guitarists) in fiscal year 1982. In fiscal year 1984, the program may be open to all solo recitalists. Please contact the Music Program/Solo Recitalists Specialist in February 1983 for information.

In order to apply a recitalist must:

- Be an American citizen or a permanent resident of the United States.
- Be a professional musician of exceptional talent who performs as a solo recitalist, a recitalist with an accompanist, or a member of a duo.
- Have performed at least five public recital programs for a contracted fee during the two years prior to the application deadline. If you are a faculty member, at least two of these programs must have been presented somewhere other than your institution's home campus. Where appropriate, programs should have included American music.

Project Examples

Fellowships are awarded for specific projects. These may include but are not limited to:

- Costs of preparing for and/or presenting performances.
- Costs of studying and rehearsing new music.
- Accompanist fees.
- Management fees.
- Costs of preparing demonstration recordings. (Individuals interested in the recording of American music should refer to the Music Recording guidelines. See page 16.)
- Costs of transportation and lodging for discussing work with managers, recording companies, media representatives, and others.

Fellowship Amounts

Fellowships of up to $10,000 will be awarded on a non-matching basis. Most fellowships will range between $5,000 and $7,500.

Review Criteria

In reviewing applications, Music Advisory Panelists will consider eligibility criteria and the following factors:

- Performing ability as demonstrated in the sample recording submitted with each application and by on-site visits or in-person auditions when so arranged. (See below.)
- Importance of the project to the applicant's career.
- Commitment to American music, where appropriate.

The Music Program hopes to send panelists or consultants to hear applicants perform during regularly scheduled recitals. In some cases, auditions, possibly held with the assistance of an outside organization, may be required. You will be contacted if an audition is necessary.

Deadline and Announcement Dates

All applications must be postmarked no later than November 9, 1982. All required supporting materials must be submitted as part of the application package. Late or incomplete applications will be rejected. Do not expect notification of grant award or rejection before June 1983. The proposed period of support may start anytime between July 1, 1983 and June 30, 1984 and generally may not extend beyond 12 months of the start date.

How to Apply for Fellowships

Please send the materials outlined below under one cover to:

Grants Office/SR
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

All materials must be typed; copies must be clearly readable. All information should be on 8½" × 11" paper. Please submit materials in the order shown below. Unless otherwise specified, submit one copy of each item. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

Members of a duo should each complete a separate application form. Applications from both members, however, must be submitted in the *same package*, together with all required supporting materials outlined below.

The following must be included for your application package to be considered complete:

1. **Three** copies of Individual Grant Application Form NEA-2 (Rev.). One copy must be the typed, signed original. Two blank forms start on page 29 of this booklet.

   Under Item 9, "Description of proposed activity," be sure to specify the project for which you are requesting support. If you are a member of a duo, note your partner's name at the start of this section.

2. A complete resume.

3. A complete list of recitals and other performances during the past two years. For each performance, list the date, location, presenter, and works performed. At least five of these recitals must have been performed for a contracted fee. Include one copy each of five recital contracts or letters of agreement to document your eligibility under this program.

4. A program from each of your solo recital performances during the past two years.

5. A schedule of upcoming recitals and other performances for the current season. Include works to be performed, dates, times and locations of recitals.

6. A list of projected recital repertoire for the next two years, including the year of application.

7. Brochures and other public information materials demonstrating your experience in the solo recital field.

8. The application acknowledgment and other cards which appear on the back cover of these guidelines. Each member of a duo should submit a complete set of these cards.

(Continued on next page)

9. A sample recording of approximately one hour's duration. Include on the recording at least three complete works of differing styles, where appropriate. If you include a work that might be unfamiliar to the advisory panelists, please submit a copy of the score, if possible.

   Recordings may be submitted in the following formats:

   - Disc.
   - Reel-to-reel, in a tape box, 7" reel, 7 ½ ips, quarter track, leader between works if there is more than one, ready to be played on reel, heads out.
   - Cassette, with no more than one work recorded on each side.
   - Film sample in 16 mm or Super 8. If necessary, film can be screened in double system.
   - Video tape in ½" open reel, ¾" cassette, Beta, or VHS formats.

   Label each recording with your name and address, your partner's name if you are a member of a duo, your accompanist's name if relevant, composers' names, titles of the works recorded, and date of the recording. **As advisory panelists' time to review recordings is limited, please indicate selection(s) totaling no more than 15 minutes which best represent your performing ability.** All recordings must be of the best quality possible.

   All recordings will be returned by regular mail after the review process has been completed. The Endowment cannot be responsible for any loss or damage.

PLEASE CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE OR INCOMPLETE APPLICATIONS WILL BE REJECTED.

Recital Presenters

This category is designed to encourage performance opportunities for solo recitalists who are American citizens or permanent residents of the United States. It provides assistance to presenters for recitals and residencies by solo recitalists, recitalists with an accompanist, and duos. (The presentation of ensembles of three or more is assisted through the Music Program's categories of support for Chamber Music and New Music.)

The Music Program asks all applicants to be mindful of insuring opportunities for minority artists and audiences.

Eligibility

This category assists presenters who engage artists and arts groups for contracted fees and who are responsible for providing the right facility for the performance as well as other services necessary to present the event to the public. In order to be eligible, presenters must:

- Meet the legal requirements on page 18.
- Have been in existence for at least two years at the time of application.
- Have presented at least two solo recitals as part of their regular series in each of the last two years. In the case of college and university presenters, these recitals must have been performed by recitalists other than faculty members and students of the host institution.
- Demonstrate high standards of administration, particularly in the area of marketing, in the presentation of solo recitalists.
- Have paid professional administrative staff responsible for presenting professional artists.

Groups or consortia of presenters may also apply directly or through their State Arts Agency or Regional Arts Organization.

Areas of Assistance

This category is designed to assist the presentation of American artists who have had prior professional recital experience and are actively pursuing and committed to careers as solo recitalists. This category, however, is not designed to assist those artists whose solo recital careers are already well established. Organizations with questions about proposed artists are encouraged to call the Music Program/Solo Recitalist Program Specialist before applying. Presenters may request support in one or both of the areas outlined below:

1. Solo Recitals: Presenters may request support, on a matching basis, for one or more solo recitals. The amount requested may not exceed one half of the artist fee(s); no costs other than artist fees are allowable.

   Presenters are encouraged to work with other organizations in their region (such as State Arts Agencies, Regional Arts Organizations, or other presenters) toward regional block-booking.

2. Residencies by Solo Recitalists: Presenters may request support, on a matching basis, for residencies by one or more solo recitalists. The amount requested may not exceed one half of the artist fee(s); no costs other than artist fees are allowable.

   Residencies may include, but are not limited to, lecture demonstrations, workshops, master classes, and other educational or community activities. A detailed plan for the residency must be submitted with the application. In reviewing applications, advisory panelists will consider past residency experience by both the presenter and the recitalist.

(Continued on next page)

Recital Presenters, continued

Grant Amounts and Matching Funds

Generally, grants will range between $1,000 and $7,500 per presenter. Larger grants may be available to groups or consortia of presenters.

Applicants notified that a grant has been recommended at less than the amount requested will be asked to revise the project budget. The revision may involve a reduction in the scope of the project and/or an adjustment of the budget to include increased funds from non-Endowment sources.

Review Criteria

In reviewing applications, advisory panelists will consider eligibility criteria and the following factors:

- Quality of recitalists to be presented and appropriateness to the purposes and intent of this program. (See "Areas of Assistance" above.)
- Commitment to the presentation of American solo recitalists and American music.
- Ability to promote solo recitalists as demonstrated through promotional materials and audience development plans.
- Paid audiences for solo recitalists over the past two years.
- Appropriateness of the performing space to the recitalist and to potential audiences.
- Merit of the project and the applicant's ability to carry it out.
- Past residency experience, where relevant.
- Regional considerations, such as an applicant's location in an area where little professional arts activity is available.

Deadline and Announcement Dates

All applications must be postmarked no later than July 7, 1982. All required supporting materials must be submitted as part of the application package. Late or incomplete applications will be rejected. Do not expect notification of grant award or rejection before December 1982. The proposed period of support may start anytime between June 1, 1983 and May 31, 1984 and generally may not extend for more than a 12-month period.

Special Requirement

All presenters that receive grants will be required to submit copies of signed contracts with the solo recitalists to be presented. Wherever possible, contracts should be submitted as part of the application package. In any event, contracts must be received before grant funds will be released. Contracts sent after the application deadline should be mailed directly to the Solo Recitalists Program Specialist in the Music Program.

How to Apply/Recital Presenters

Please send the materials outlined below under one cover to:

Grants Office/SR
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

All materials must be typed; copies must be clearly readable. All information should be on 8½" × 11" paper. Please submit materials in the order shown below. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

All materials must be submitted each year you apply. The following must be included for your application package to be considered complete:

1. **Three** copies of Organization Grant Application Form NEA-3 (Rev.). One copy must be the typed, signed original. General instructions on completing this form start on page 19. One blank form can be found at the back of this booklet.

   In Section IV of the form ("Project Description") be sure to specify those recitalists for whom support is requested. If the recitalists have not been chosen by the time of application, please describe your selection process and list those artists you are considering.

(Continued on next page)

Please note that in this category the only allowable project costs are artist fees. Travel costs and subsistence should be included as part of these fees and should not be reflected as separate budget items. These fees should be entered under "5. Fees for services and other expenses" on page 3 of the application form and carried forward to Section VI on page one of the form. The total amount requested from the Arts Endowment (VII on page one of the form) may not exceed one half of these artist fees.

2. The original and one copy of the two-page Supplementary Information Sheet which starts on page 27 of these guidelines.

3. One copy of the Assurance of Compliance Form on page 25. All applicants must submit a completed form whether or not one has been submitted previously.

4. Two copies of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a part of state or local government.

5. Two copies of a brief history of your organization and your organization's involvement with solo recitalists.

6. Two copies each of sample programs, brochures, and other promotional materials for solo recitalist presentations during the past two seasons.

7. Two copies each of sample promotional materials for the presentation of recitalists during the 1982-83 season, and a detailed plan, including planned expenditures, for the promotion of recitalists for the 1983-84 season.

8. Two copies each of personal promotional brochures or other background information on the solo recitalists to be presented during the 1983-84 season.

9. If available, one copy each of signed contracts with the solo recitalists for whom support is requested in this application. (See "Special Requirement" above.)

10. Two copies of biographical sketch(es) of the chief administrator(s) for the proposed project.

11. Where applicable, two copies of a detailed plan for the proposed residency and of letters of agreement from cooperating organizations such as schools and community organizations.

12. Two copies of a budget outlining estimated income and expenses for all presentational activities for the 1982-83 and 1983-84 seasons.

13. Two copies of a financial statement, audited if possible, for the most recently completed fiscal period.

14. A list of other applications you have made or intend to make to the Arts Endowment this year.

15. Two copies of final reports on any completed Music Program grants, if not previously submitted. Current grantees should provide two copies of a brief narrative interim report on any solo recitalist activities currently under way with Endowment support. Applications will be considered incomplete without this item.

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16. The completed application acknowledgment and other cards which appear on the back cover of these guidelines.

17. One recording (tape, cassette, or record) of the recitalist(s) you propose to present. If you do not have a recording, you should contact the artist's management (when the artist is so represented) or the artist directly.

    Whenever possible, the recording should be included in the application package submitted by the presenting organization. If the recording is sent from another source, the sender should make sure that the applicant presenting organization is clearly identified and should mail the recording directly to:

    Music Program/Solo Recitalists
    National Endowment for the Arts
    2401 E Street, N.W.
    Washington, D.C. 20506

    If no recording of the solo recitalist(s) for whom support is requested in this application is available, the presenting organization should submit a recording representative of solo recitalists presented in recent seasons.

    Each recording should be labeled with the name and address of the applicant organization, the name(s) of the artist(s), composer's name, title of work, and date of the recording. As advisory panelists' time to review applications is limited, please indicate a segment of approximately 15 minutes in length that you would most like the panel to hear. All recordings should be of the best quality possible.

    If you have problems securing or submitting recordings, please contact the Music Program Specialist for Solo Recitalists, who can be reached at 202/634-6390.

    All recordings will be returned by regular mail after the review process has been completed. The Endowment cannot be responsible for any loss or damage.

PLEASE CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE OR INCOMPLETE APPLICATIONS WILL BE REJECTED.

Career Development Organizations

This category assists organizations, other than presenting organizations and educational institutions, which are devoted primarily to the professional career development of American solo recitalists.

Eligibility

Organizations must:

- Meet the legal requirements on page 18.
- Have been in existence for at least two years at the time of application.
- Have at least ten recitalists on their current roster at the time of application, and book at least three recitals a year for each one.
- Have demonstrated a strong commitment to the career development of American solo recitalists during each of the past two years.
- Demonstrate high standards of administration.

Project Examples

This category is designed to support projects which directly benefit American solo recitalists. These may include but are not limited to:

- Booking and management services.
- Promotional materials.
- Residencies.
- Travel and lodging of recitalists in conjunction with career advancement opportunities.

Organizations may also request assistance for administrative expenses. Projects which benefit recitalists directly, however, will be given preference. Administrative expenses may not exceed 25 percent of the total project cost.

Grant Amounts and Matching Funds

Matching grants will generally range between $2,500 and $25,000. Grants may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a dollar-for-dollar basis. Grants of $15,000 or more may require a three-for-one match.

Applicants notified that a grant has been recommended at less than the amount requested will be asked to revise the project budget. The revision may involve a reduction in the scope of the project and/or an adjustment of the budget to include increased funds from non-Endowment sources.

Review Criteria

In reviewing applications, Music Advisory Panelists will consider eligibility criteria and the following factors:

- Effectiveness of career development services provided to solo recitalists.
- Commitment to American recitalists.
- Organizational stability and fiscal responsibility.
- Merit of the project and applicant's ability to carry it out.

Deadline and Announcement Dates

All applications must be postmarked no later than July 7, 1982. All required supporting materials must be submitted as part of the application package. Late or incomplete applications will be rejected. Do not expect notification of grant award or rejection before December 1982. The proposed period of support may start anytime between June 1, 1983 and May 31, 1984 and generally may not extend beyond 12 months of the start date.

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Please send the materials outlined below under one cover to:

Grants Office/SR
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

All materials must be typed; copies must be clearly readable. All information should be on 8½" × 11" paper. Please submit materials in the order shown below. Be sure to keep copies for your records. The Endowment cannot be responsible for any loss or damage.

All materials must be submitted each year you apply. The following must be included for your application package to be considered complete:

1. **Three** copies of Organization Grant Application Form NEA-3 (Rev.). One copy must be the typed, signed original. Instructions on completing this form start on page 19. One blank form can be found at the back of this booklet.

2. One copy of the Assurance of Compliance Form on page 25. As this form has been revised, all applicants must submit a completed form whether or not one has been submitted previously.

3. Two copies of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a part of state or local government.

4. Two copies of a brief history of your organization and your organization's involvement with solo recitalists. This should include a detailed description of your organization's methods for developing the careers of solo recitalists and an update on the current positions of recitalists assisted by your organization in past seasons.

5. Two copies of a detailed description of the method used by your organization to recruit and select the recitalists assisted. This should include a description of your methods for publicizing your auditions, as well as copies of any publicity announcements used, and a list of the names and professional qualifications of your selection committee.

6. Two copies of a list of and promotional materials for solo recitalists assisted by your organization during the last two years.

7. Two copies of your current brochure and of a list of those recitalists already chosen for assistance during the 1982-83 and 1983-84 seasons. Please indicate the ratio of staff members to the number of artists currently assisted by your organization.

8. Two copies of biographical sketches of the chief administrator(s) for the proposed project.

9. Two copies of an audited financial statement for the most recently completed fiscal period. An unaudited financial statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as it is available.

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10. Two copies of an operating budget detailing total estimated income and expenses for 1982-83 and 1983-84.

11. A list of other applications you have made or intend to make to the Arts Endowment this year.

12. Two copies of final reports on any completed Music Program grants, if not previously submitted. Current grantees should provide two copies of a brief narrative interim report on any career development activities currently under way with Endowment support. Applications will be considered incomplete without this item.

13. The completed application acknowledgment and other cards which appear on the back cover of these guidelines.

PLEASE CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE OR INCOMPLETE APPLICATIONS WILL BE REJECTED.

Other Programs of Interest

If you are interested in contacting any of the programs described below, call the number provided or write:

_____ (Appropriate Program Name)
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

Music

The Arts Endowment's Music Program (202/634-6390) offers assistance in a number of areas in addition to Solo Recitalists.

The Composers program assists composers, individuals collaborating with composers, and organizations which commission or assist composers. Consortium Commissioning assists consortia of three or more music organizations or solo recitalists for the commissioning of new American works. Centers for New Music Resources supports electronic music studios, computer centers, and other innovative resources.

The Jazz program provides individual fellowships to professional jazz composers and performers. Through support of apprenticeships, it also helps jazz artists study and work with recognized professionals. The program also assists organizations which perform or present jazz.

The New Music Performance program assists organizations that perform or present 20th-century music.

The Chamber Music program assists organizations that perform or present chamber music.

The Chorus program assists professional, orchestra, independent and community choruses.

The Orchestra program assists symphony and chamber orchestras.

The Music Festivals program assists music festivals whose programs involve two or more music areas (including opera) for which Arts Endowment guidelines exist.

The Music Recording program assists nonprofit organizations with the recording and distribution of American music.

The Music Professional Training program assists post-secondary programs which provide outstanding training leading to professional careers in music.

Opera-Musical Theater

The Opera-Musical Theater Program assists the production of opera and musical theater, the development and performance of new works, and the broadening of audiences through touring. (202/634-7144)

Inter-Arts Program

The Presenting Organizations category of the Inter-Arts Program assists projects designed to improve the ability of professional presenting organizations to present diverse, high quality, interdisciplinary arts programming in their communities. The Inter-Arts Program also assists other arts projects and organizations, including artist colonies and service organizations, that involve two or more arts disciplines. (202/634-6020)

Dance

The Dance Program assists choreographers and organizations that perform and present dance and mime. (202/634-6383)

Design Arts

The Design Demonstration category of the Design Arts Program assists design projects aimed at the development or adaptation of existing space for use by artists and arts organizations. (202/634-4276)

Folk Arts

The Folk Arts Program supports the presentation and documentation of traditional arts and artists. (202/634-4282)

Challenge Grants

Challenge Grants are designed to help cultural organizations broaden the base and increase the level of continuing support from nonfederal sources. These grants are available to institutions or groups of institutions that have shown a commitment to aesthetic excellence. Most recipients of Challenge Grants will be institutions that have received grants under other Arts Endowment programs. Organizations receiving Challenge Grants must match every federal dollar with at least three dollars from other sources. Matching funds must be from new sources or represent increased giving from former donors. (202/632-4783)

International Exchange Fellowships

Five fellowships for work and study in Japan are awarded each year to American artists in various disciplines. Exchange programs with other countries may be established in the future. Fellowships are awarded to outstanding mid-career practicing artists who show promise of becoming leaders in their fields. They cover six- to nine-month residencies in the foreign country. (202/634-6380)

American Music Center

The National Endowment for the Arts Composer/Librettist Program Collection located at the American Music Center contains scores, librettos, recordings, biographical information, and documents relating to the works written by recipients of the Endowment's Composer/Librettist fellowships. These materials may be studied by performers, conductors, and other interested musicians. A catalogue of the materials is available without charge from:

American Music Center
250 West 54th Street, Room 300
New York, N.Y. 10019
212/247-3121

Central Opera Service

The Central Opera Service publishes a *Career Guide for the Young American Singer,* which describes competitions open to American vocalists and apprenticeship programs at major opera companies. It also includes statements from 95 professional American opera companies on their hiring and audition policies. For information, contact:

Central Opera Service
Metropolitan Opera
Lincoln Center
New York, N.Y. 10023
212/799-3467

Application Information for Organizations

Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- Are tax-exempt.[1] Organizations qualifying for this status must meet the following criteria:

  (1) No part of net earnings may benefit a private stockholder or individual;

  (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. A copy of the IRS determination letter for tax-exempt status or of the official document identifying the applicant organization as a unit of either state or local government must be submitted with each application.

- Comply with Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and, where applicable, Title IX of the Education Amendments of 1972. Title VI and Section 504 bar discrimination on the basis of race, color, national origin, or personal handicap in federally assisted projects. Title IX prohibits discrimination on the basis of sex in federally assisted education programs and activities. You must file an "Assurance of Compliance" form with the Grants Office of the National Endowment for the Arts. A form is provided at the back of these guidelines.

- Pay prevailing wages. Organizations must comply with parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations, which specify that organizations must compensate all professional personnel, laborers, and mechanics on Arts Endowment supported projects in accordance with applicable labor standards as recognized by the appropriate union.

[1] Generally speaking, in American Samoa, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands, U.S. tax laws have an application similar to that in the United States. However, in the Commonwealth of Puerto Rico, owing to special income exemptions, the application differs. Nevertheless, in all these areas arts organizations should be aware of their need to obtain tax-exempt status in order to qualify for Endowment support. Applications and inquiries concerning this matter may be made to the Internal Revenue Service's Exempt Organization Office, 31 Hopkins Plaza, Baltimore, Maryland 21201; telephone: 301/762-2590.

To Help Us Gather Information

In connection with Title VI of the Civil Rights Act of 1964,[1] the National Endowment for the Arts is seeking pertinent information and thoughtful advice concerning minority[2] participation in the arts. As part of this effort, we are requesting information from applicant organizations regarding minority involvement at the artistic, administrative, board, and audience/participant level. Specifically, we would be interested in learning about the racial and ethnic composition of communities served by your organization, special programs and services provided to those communities, and the present or proposed membership in any planning or advisory body connected with your organization. In addition, we welcome any ideas or suggestions which might assist efforts to strengthen and expand minority participation in the arts at all levels.

[1] Title VI provides that no person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance.

[2] "Minority" here includes American Indian or Alaskan Native; Asian or Pacific Islander; Black, not of Hispanic origin; Hispanic; other ethnic groups.

Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)

These instructions are keyed to the numbered sections of the application form found immediately following.

I. **Applicant organization.** The name as provided here must be identical to that in the IRS determination letter for tax-exempt status or in the official document identifying the organization as a unit of either state or local government.

II. **Category under which support is requested.** Specify "Recital Presenters" or "Career Development Organizations" by checking the appropriate box.

III. **Period of support requested** is the span of time necessary to plan, execute, and close out the proposed project. Generally the Endowment limits its financial participation in any project to 12 months or less.

IV. **Summary of project.** In the space provided, *specify clearly* how the requested funds will be spent.

V. **Estimated number of persons expected to benefit from this project** is the total audience members, participants, students, or others (excluding employees and performers) who are anticipated to benefit directly.

VI. **Summary of estimated project costs** is a recapitulation of direct costs and indirect costs as shown on the second and third pages of the application form. See instruction IX for further explanation.

VII. **Total amount requested from the National Endowment for the Arts.** The amount requested should be rounded to the nearest $10. As these are matching grants the amount shown here should not be more than 50% of the Total Project Costs in Section VI.

VIII. **Organization total fiscal activity.**

A. **Expenses** should include Arts Endowment projects funded and anticipated.

B. **Revenues, grants, & contributions** should include Endowment grants received and anticipated.

IX. **Budget breakdown of summary of estimated costs.** (Note: Recital Presenters should review carefully Item 1. under the How to Apply section beginning on page 10.)

A. **Direct costs** are those which can be specifically identified with the project.

1. **Salaries and wages** must be estimated at rates not lower than the prevailing minimum compensation as set out in the Code of Federal Regulations. Copies will be sent on request. Fringe benefits may be included here only if not included as indirect costs.

   Artist fees should be included under IX. 5, not here.

2. **Supplies and materials** include consumable supplies, raw materials for the fabrication of project items, and items costing less than $500 with an estimated useful life of less than two years.

(Continued on next page)

IX. 3. **Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and all travelers use transportation costing no more than air coach accommodations. Foreign travel is not supported in this program.

4. **Permanent equipment** includes purchased equipment costing over $500 with an estimated useful life of two or more years. Equipment purchase is not supported in this program.

5. **Fees for services and other expenses** includes consultant and artist fees, honoraria, contractual services, rental of space or equipment, telephone, photocopying, postage, and transportation of items other than personnel. With consultant and artist fees, honoraria, or contracts for personal or professional services, please specify number of persons and applicable fee, rate, or amount of each. Do not include entertainment, fines and penalties, bad debt costs, contingencies, or costs incurred before the beginning of the official grant period.

B. **Indirect costs** are those costs incurred for common or joint objectives and not readily assignable to specific activities. They may be computed by the application of an indirect cost rate established as a result of negotiation with the National Endowment for the Arts Audit Office, 2401 E Street, N.W., Washington, D.C. 20506 or another federal agency. A copy of the agreement must accompany the application.

X. **Contributions, grants, and revenues.** The Arts Endowment generally requires each applicant to obtain at least half the total cost of each project from nonfederal sources. Specify all sources of matching funds.

A. **Contributions:**

1. **Cash** donations anticipated for this project.

2. **In-kind contributions** at the fair-market value of essential items that are wholly or partially consumed on the project. In-kind contributions must also be reflected in the total project cost.

B. **Grants** include all or a pro rata share of anticipated grants either wholly or partially restricted for use on this project. (Do not include the grant requested by this application.) A grant is generally characterized by written authority to spend up to a specified amount of money for a specified purpose.

C. **Revenues** include all other funds, regardless of source, expected to be used on this project.

XI. **State Arts Agency notification** urges each applicant to advise his or her state arts agency that this application is being made.

XII. **Certification** must be signed by an official of the applicant organization with legal authority to obligate the organization.

Music/ Solo Recitalists

Organization Grant Application Form NEA-3 (Rev.)

Applications must be submitted in triplicate and mailed to: Grants Office/SR, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

I. Applicant Organization (name, address, zip)

II. Category under which support is requested:

- ☐ Recital Presenters
- ☐ Career Development Organizations

III. Period of support requested:

Starting _____
month day year

Ending _____
month day year

IV. Summary of project description (Complete in space provided. DO NOT continue on additional pages.)

V. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

		Total costs of project (rounded to nearest ten dollars)
A. Direct costs		
Salaries and wages		$
Fringe benefits		
Supplies and materials		
Travel		
Permanent equipment	(Not applicable)	—0—
Fees and other		
	Total direct costs	
B. Indirect costs		
	Total project costs	

VII. Total amount requested from the National Endowment for the Arts $ _____

NOTE: This amount (Amount requested): $ _____
PLUS Total contributions, grants, and revenues (X., page 3): + _____
MUST EQUAL Total project costs (VI. above): = _____

VIII. Organization total fiscal activity

	Most recently completed fiscal year (Ending _____ month year)	Estimated for current fiscal year (Ending _____ month year)
A. Expenses	1. $ _____	2. $ _____
B. Revenues, grants, & contributions	1. $ _____	2. $ _____

Do not write in this space

IX. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages (Artist fees should be reflected under 5. on page 3, not here)

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount $

Total salaries and wages $
Add fringe benefits $
Total salaries and wages including fringe benefits $

2. Supplies and materials (list each major type separately)

	Amount $

Total supplies and materials $

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount $

Total transportation of personnel $

Subsistence

No. of travelers	No. of days	Daily rate	$

Total subsistence $
Total travel $

IX. Budget breakdown of summary of estimated costs (continued) **3**

4. Permanent equipment (list each item separately)

	Amount $
Not Applicable	
Total permanent equipment	$

5. Fees for services and other expenses (list each item separately)

	Amount $
Total fees and other	$

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Rate _____% Base $_____ Amount $ _____

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash

	Amount $

2. In-kind contributions (list each major item)

Total contributions	$

B. Grants (do not list anticipated grant from the Arts Endowment)

	Amount $
Total grants	$

C. Revenues

	Amount $
Total revenues	$
Total contributions, grants, and revenues for this project	$

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? _____ yes _____ no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Signature x _____ Date signed
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Project director

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature x _____ Date signed
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*If payment is to be made to anyone other than the grantee, it is understood that the *grantee* is financially, administratively, and programmatically responsible for all aspects of the grant and all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:
The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Assurance of Compliance with National Endowment for the Arts Regulations under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and Title IX of the Education Amendments of 1972

_____ (hereafter called the "Applicant") **Hereby Agrees** that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794) and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) and all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, and Title IX prohibit discrimination on the basis of race, color, national origin, handicap, or sex in any program or activity receiving Endowment support. The Applicant **Hereby Gives Assurance** that it immediately will take any measures necessary to comply.

This assurance shall obligate the Applicant for the period during which the federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and that the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below.

_____

Applicant

_____

Applicant's mailing address

_____

_____

_____

By (President, Chairman of the Board, or comparable authorized official)

_____

Dated

Assurance Explanation

Title VI of the Civil Rights Act of 1964 provides that no person in the United States shall, on the grounds of race, color or national origin, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity receiving federal financial assistance. Section 504 of the Rehabilitation Act of 1973 provides for non-discrimination in federally assisted programs on the basis of handicap. Subject to certain exceptions, Title IX of the Education Amendments of 1972 prohibits the exclusion of persons on the basis of sex from any education program or activity receiving federal financial assistance.

As a condition to approval of a grant, Arts Endowment regulations require all organizational applicants to execute the "Assurance of Compliance" form, whether or not a comparable form has been filed with another agency.

The Applicant referred to in the form is the organization itself, whose chief executive officer or comparable official should sign. The name and title of the organization and of the official should be typed on the form. The signed original should be returned with other required materials to the Arts Endowment's Grants Office. It should be noted that signing this form indicates a commitment to comply with the three statutes referred to herein.

Recital Presenters Supplementary Information Sheet

(This form—both sides—should be completed by presenting organizations only.
Two copies of this form must be included in your application package.)

Name of applicant _____ **Date** _____

1980-81 SEASON

Names of Recitalists Presented*	Fee Paid	Total Seating Capacity	Ticket Price Range	Total Attendance	Total Number of Tickets Sold	Number Sold on Series	Number Sold Individually	Number Distributed At No Charge
1980-81 Season Totals:	_____			_____	_____	_____	_____	_____

1981-82 SEASON

Names of Recitalists Presented*	Fee Paid	Total Seating Capacity	Ticket Price Range	Total Attendance	Total Number of Tickets Sold	Number Sold on Series	Number Sold Individually	Number Distributed At No Charge
1981-82 Season Totals:	_____			_____	_____	_____	_____	_____

*Please note instrument or voice classification.

(Continued on next page)

Recital Presenters Supplementary Information Sheet (Continued)

Name of Applicant: _____ **Date:** _____

1982-83 SEASON

Names of Recitalists To Be Presented*	Fees To Be Paid	Scheduled Dates
1982-83 Season Totals:	_____	

1983-84 SEASON

Recitalists To Be Presented (Asterisk those recitalists for whom support is requested. Names asterisked should correspond to information provided in Section IV of the application form.) (Include those under consideration as well as those selected.)*	Fees To Be Paid	Tentative Dates/Periods
Projected Total for 1983-84	_____	

*Please note instrument or voice classification.

Music/ Solo Recitalists

Individual Grant Application Form NEA-2 (Rev.)

Applications must be submitted in triplicate and mailed to: Grants Office/SR, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

1. Name (last, first, middle initial)

2. Present mailing address/phone

3. Permanent mailing address/phone

4. Category under which support is requested:
☐ Solo Recitalists Fellowships

5. U.S. Citizenship
☐ Yes ☐ No (Visa Number:_____)

6. Instrument: _____

7. _____
Birth date

_____
Place of birth

8. Period of support requested:
Starting _____
month day year

Ending _____
month day year

9. Description of proposed activity (Complete in space provided. DO NOT continue on additional pages.)

10. Amount requested from National Endowment for the Arts: $_____

11. Career summary or background (Complete in space provided. Resumes should be included as supplemental material.)

12. Education

Name of institution	Major area of study	Inclusive dates	Degree

13. Fellowships or grants previously awarded

Name of award	Area of study	Inclusive dates	Amount

14. Present employment

Employer	Position/Occupation	Salary

15. Prizes/Honors received	Membership professional societies

16. Certification: I certify that the foregoing statements are true and complete to the best of my knowledge.

x _____ _____

Signature of applicant Date

Privacy Act
The Privacy Act of 1974 requires us to furnish you with the following information:
The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE OR INCOMPLETE APPLICATIONS WILL BE REJECTED.

Music/ Solo Recitalists

Individual Grant Application Form NEA-2 (Rev.)

Applications must be submitted in triplicate and mailed to: Grants Office/SR, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

1. Name (last, first, middle initial)

2. Present mailing address/phone

3. Permanent mailing address/phone

4. Category under which support is requested:
☐ Solo Recitalists Fellowships

5. U.S. Citizenship
☐ Yes ☐ No (Visa Number:_____)

6. Instrument: _____

7.
_____
Birth date
_____
Place of birth

8. Period of support requested:
Starting _____
month day year
Ending _____
month day year

9. Description of proposed activity (Complete in space provided. DO NOT continue on additional pages.)

10. Amount requested from National Endowment for the Arts: $_____

11. Career summary or background (Complete in space provided. Resumes should be included as supplemental material.)

☆ U.S. GOVERNMENT PRINTING OFFICE: 1982— 361-641/124

12. Education

Name of institution	Major area of study	Inclusive dates	Degree

13. Fellowships or grants previously awarded

Name of award	Area of study	Inclusive dates	Amount

14. Present employment

Employer	Position/Occupation	Salary

15. Prizes/Honors received	Membership professional societies

16. Certification: I certify that the foregoing statements are true and complete to the best of my knowledge.

x _____ _____

Signature of applicant Date

Privacy Act
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BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE OR INCOMPLETE APPLICATIONS WILL BE REJECTED.

National Endowment for the Arts
2401 E Street, N.W.
Washington, D. C. 20506

Postage and
Fees Paid
National Endowment
for the Arts

cut here

cut here

National Endowment for the Arts
2401 E Street, N.W.
Washington, D. C. 20506

Postage and
Fees Paid
National Endowment
for the Arts

cut here

cut here

For Arts Endowment Use Only:

Disc	**received**	**returned**
Cassette	**received**	**returned**
Film	**received**	**returned**
Tape	**received**	**returned**
Videotape	**received**	**returned**

Solo Recitalists
Fiscal Year 1983

Application Acknowledgment Card

Presenters and Career Development Organizations Only

Please address the reverse side of this card to yourself and complete the checklist below to make sure that all required materials are included in your application package.

All organizations:
- ☐ IRS letter
- ☐ Assurance of Compliance
- ☐ History of applicant
- ☐ Biographical sketches
- ☐ Financial Statement
- ☐ Operating budget breakdown
- ☐ Sample programs, promotional material
- ☐ Final or interim report

Career Development only:
- ☐ Method of selection
- ☐ List of recitalists assisted/current positions
- ☐ Current brochure
- ☐ Statement of state/local arts agency support

Presenters only:
- ☐ Supplementary Information Sheet
- ☐ Sample programs, promotional materials
- ☐ Detailed promotion plan
- ☐ Background on proposed recitalists
- ☐ Residency plans/statements of cooperation
- ☐ Sample recording

OTHER:

Include this card in your application package. It will be returned to you to acknowledge receipt of your application at the Endowment. In all future inquiries, refer to your application number, which is:

Application Number—Endowment Use Only Date

Solo Recitalists Program
Fiscal Year 1983

Application Acknowledgment Card

Individuals Only

Please address the reverse side of this card to yourself and complete the checklist below to make sure that all required materials are included in your application package.

- ☐ Complete resume
- ☐ Complete list of performances during the past two years
- ☐ Past two years' recital programs
- ☐ Projected recital repertoire
- ☐ Promotional materials
- ☐ Sample recording
- ☐ Schedule of upcoming concerts in current season

OTHER:

Include this card in your application package. It will be returned to you to acknowledge receipt of your application at the Endowment. In all future inquiries, refer to your application number, which is:

Application Number—Endowment Use Only Date

FY 1983 Solo Recitalists Program (All applicants should complete this card)

Application Number—Endowment use only Date

Name of applicant

Contact (if organizational applicant)

Address to which notification should be sent

City/State/Zip code Telephone Number with Area Code

Solo Recitalists Program Category Amount requested

National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

Official Business

Postage and Fees Paid
National Endowment for the Arts